

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL



ACADEMY STRINGS ***"BPM Concert"***

Director : Petar Dundjerski

Sunday, October 28, 2012 2:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Academy Strings

"BPM Concert"

PROGRAMME

Overture to *Ifigenia en Aulide* C. W. Gluck
Andante-Allegro molto-Andante (Arr. Eduardo J. Argañaraz)
(Coda by R. Wagner)

Aria: *O mensch beweine deine Sünde groß*, BWV 622 J. S. Bach
Adagio assai (Arr. by Max Reger)

Divertimento I in D, K. 136 W. A. Mozart
Allegro
Andante
Presto

~ Intermission ~

Dances of Transylvania B. Bartok
"Bagpipers" *Allegretto-Allegro*
"Bear-Dance" *Moderato*
"Finale" *Allegro vivace*

Divertimento III in F, K. 138 W. A. Mozart
Allegro
Andante
Presto

Chacony in g-minor for Strings H. Purcell
Majestic (not too slow) (Edited by B. Britten)

Adagio and Fugue in c, K. 546 W. A. Mozart
Adagio-Allegro



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"I believe that my greatest labors have been devoted to seeking a beautiful simplicity. I have avoided making displays of difficulty at the expense of clarity. Simplicity, truth, and naturalness are the great principles of beauty in all artistic manifestations."

—Christoph Willibald Gluck (1714 –1787)

Johann Sebastian Bach (1685-1750)

J. S. Bach was some kind of man. In his free time he solved a mean Sonntag Zeiten crossword puzzle and fathered many children- some of whom joined soccer teams in order to escape a life of composition.

"O Mensch, bewein dein Sünde gross" (original key Eb) comes from *Orgelbüchlein* ("Little Organ Book"), a collection of chorale preludes which was originally planned as a set of 164 chorale preludes spanning the whole liturgical year. This collection, mostly, plays by the following rules:

- ▲ Written in four-voice counterpoint,
- ▲ Span exactly the length of the chorale melody; no introductions or codas.

The *Orgelbüchlein* is at the same time a collection of organ music for church services, a treatise on composition, a religious statement and a pedagogical manual.

"A further step towards perfecting this form was taken by Bach when he made the contrapuntal elements in his music a means of reflecting certain emotional aspects of the words. (sic)...And it is entering into it, and not a mere depicting of it. For, once more be it said, in every vital movement of the world external to us we behold the image of a movement within us; and every such image must react upon us to produce the corresponding emotion in that inner world of feeling."

Philipp Spitta 1873, writing about the *Orgelbüchlein* in Volume I of his biography of Bach

Lent BWV 622- "O Mensch, bewein dein Sünde gross"

*O man, thy grievous sin bemoan,
For which Christ left His Father's throne,
From highest heaven descending.
Of Virgin pure and undefiled
He here was born, our Saviour mild,
For sin to make atonement.
The dead He raised to life again.
The sick He freed from grief and pain.
Until the time appointed
That He for us should give His Blood,
Should bear our sins' o'erwhelming load,
The shameful Cross enduring.*

English translation by Catherine Winkworth

"I am sitting in the smallest room of my house. Your review is in front of me. Soon, it will be behind me."

Max Reger, in a letter to a music reviewer.

Wolfgang Amadeus Mozart (1756-1790)

Mozart curled his own hair.

Adagio and Fugue (1788) was arranged for strings by W.A. Mozart himself, from the c-minor fugue for two piano, K. 426 (1783). The idea of composing using the techniques of Baroque masters may have occurred to Mozart as early as 1782, when he started arranging several fugues by Bach and Handel for string quartet.

"Baron van Suiden [*sic*], whom I visit every Sunday, gave me all the works of Handel and Sebastian Bach to take home with me after I had played them through to him. When Constanze heard the fugues she fell quite in love with them. She will listen to nothing but fugues now.... Having often heard me play fugues off the top of my head, she asked if I had ever written any down, and when I said I had not, she scolded me very thoroughly for not having written anything in this most artistic and beautiful of musical forms...."

W. A. Mozart

"The Adagio alternates a dotted-rhythm reminiscent of a French overture with a more lyrical passage. The theme of the Fugue is strongly rhythmic, with little of Mozart's melodic charm - and yet it has the uniquely Mozartean quality of suggesting a character through gesture and nuance. (*sic.*)"

Susan Key

"...one of my chief reasons for detesting Edmonton [*is the*] coarse, slovenly, dissolute Academy Strings musicians. Why, no honest man, of good breeding, could possibly live with them! Indeed, instead of wanting to associate with them, he would feel ashamed of them ... [The Symphonic Wind Ensemble musicians] certainly behave quite differently from ours. They have good manners, are well dressed and do not go to public houses and swill."

W. A. Mozart, in a letter of 9 July 1778, to his father
(quote may need further source confirmation)

Divertimentos on this afternoon's programme were composed in early 1772

B. Bartok (1881-1945)

Bartók was the name of a lesser known, but highly accurate, line of metronomes made in post-WWII Hungary.

The Transylvanian Dances have an interesting history, having begun life as Bartók's Sonatina for piano, a three-movement work of Classical structure founded upon five folk dances. However, the composer used his themes not in the manner of straightforward arrangements, as he had done with so many other folk melodies, but as music with a developmental yield. In fashioning the orchestral version Bartók seemed to have taken a cue from André Gertler, who adapted the Sonatina for violin and piano, with the approval of the composer.

While the sonatina carried subtitles to each of its three movements (I. "Bagpipers"; II. "Bear Dance"; III. "Finale"), the Transylvanian Dances use only tempo markings to denote its three panels, and, of course, retained the same tempo indications from the sonatina -- respectively, Allegretto, Moderato, and Allegro Vivace. The first movement in the Transylvanian Dances uses two folk dance tunes. The first is exotic and playful, the second faster, with ethnic flavors sounding as much Russian as Rumanian. The opening dance is then reprised, but in a more deliberate and boisterous manner.

The middle movement uses but one dance melody, a lively attractive creation that lasts a bit less than a minute. The finale is the longest movement, having a duration of about two-and-a-half minutes. Like the opening panel it features two folk dance tunes, the first a joyous, busy theme whose festive manner seems to augur a colourful, perhaps even bombastic close. The second theme is exotic and just as joyous, featuring imaginative writing for the woodwinds. The themes are reprised and the work ends jubilantly, and without the least bombast.

Robert Cummings

Violin

Misun Choi
Erin Dockery
Shuxiang Fang
Simon Fung
Khloe Heard
Cynthia Johnston
Cathy Kucey
Charles Nokes
Kathleen Pickford
Joni Soans
Kerry Waller
Katherine Wang
Lulu Wang

Viola

Connie Dykstra
Michele Moroz
Rita Reichbart
Robert Stewart

Cello

Andrea Cooke
Isis Tse
Remko van den Hurk
Nicholas Yee

Bass

Wesley Brenneis
Kris Chlebek

Conducted by: Petar Dundjerski

DEPARTMENT OF MUSIC UPCOMING PERFORMANCES:

Contempo New Music Concert

Friday, November 9, 2012 7:00PM
Admission by donation

Kilburn Memorial Concert Series

Monday, November 19, 2012 8:00PM
Convocation Hall

An annual concert that features renowned Canadian artists, presented through the generosity of the Nicholas Arthur Kilburn Memorial Endowment Fund. The Toronto Consort performing a program titled: The Perfect Ambassador, a story of Renaissance diplomacy in all its shades, with music from England, Spain and France

University Symphony Orchestra

Featuring Tanya Prochazka
Performing the Elgar's Cello Concerto
December 1, 2012 8:00PM
Convocation Hall
Admission by donation

Thank you for supporting the Department of Music. Word of mouth is our strongest form of publicity. If you enjoyed today's performance, please share your experience with others!

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